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da die Diktatorenjahre der Caesarischen Zeit entstammen, so kann die Vermutung aufsteigen dass damit ein verfassungsgeschichtliches Praecedenz für die jährigen Diktaturen Caesars geschaffen werden sollte" (Mazat). The many minor differences and problems within the several periods he passes by without further comment as beyond his present purpose. On the whole the excursus is a very helpful aid to the student who cares not to immerse himself in the intricacies of chronological speculation.

The literature in the bibliographies and the critical account of the sources has been carefully revised and brought up to date. Evidently the author took particular pains in judiciously selecting the items for his "Quellenkunde." Nothing is added in the bibliographies that appeared after September, 1909.

It seems unfortunate that the paper used by the publishers in this last edition for the reader at least is considerably inferior to that of the former. A slight glaze and lightfaced type make it a trial to the eyes to read much of the book at one sitting.

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Griechische Papyrusurkunden der Hamburger Stadtbibliothek. Band I: Herausgegeben und erklärt von PAUL M. MEYER. Heft 1: Nos. 1-23. Mit 7 Lichtdrucktafeln. Teubner: Leipzig, 1911. Pp. 100, plates VII. M. 8.

In addition to his work on the Giessen papyri noticed in *Classical Philology* for April, Paul M. Meyer has undertaken the publication of a collection now forming in the city library at Hamburg. No literary pieces seem to have found their way to Hamburg as yet, but the collection already contains documents of different periods from various parts of Egypt. Reserving the Ptolemaic pieces for a second *Heft* and the remarkable group of Hamburg *libelli* for a third, Meyer devotes his first to twenty-three Roman and Byzantine documents, mostly from the Fayum, dating from 57 A.D. to 569 A.D. One or two were written in Alexandria; ten belong to the third century. The method is that followed in the Giessen papyri; introduction to the document, its text with notes, and somewhat detailed commentary. Meyer shows wide acquaintance with the literature, and usually makes the most of the historical bearings of his documents, which are in general in themselves of no very great significance. Palaeographers will welcome his facsimiles, though they represent only business documents of familiar periods. Lexicographers will be interested in a second-century list of articles, which throws some light upon New Testament and patristic usage, and might in turn have been appreciably illuminated by the use of the parallels in contemporary Christian literature: *φαινόλη, κόκκινος, λυχνία, στάμνος, σάκκος,*

τρίκινος, etc. Such lexical materials, which are constantly cropping up in the papyri, show the wisdom of those New Testament lexicographers who, like Zorell and Milligan, are making full use of the lexical contribution of the papyri. Meyer's work is painstaking and intelligent. Indices are reserved for the close of the volume.

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The Poetic Plural of Greek Tragedy in the Light of Homeric Usage.

By HORACE LEONARD JONES. "Cornell Studies in Classical Philology," No. XIX. New York: Longmans, Green & Co., 1910.

The purpose of this treatise is to give a categorical statement of the use of the poetic plural in the Greek tragedians and to show how far this agrees with Homeric usage, how much is due to the tragedians themselves. Complete tables for Homer, Aeschylus, Sophocles, and Euripides are given. The author has not contented himself with laboriously giving statistics for nearly 140 different words, but discusses ancient and modern views and investigations of the same subject, adding also many suggestions of his own. The steady growth of the poetic plural from Aeschylus to Euripides is seen in most of the statistics, even if this growth is often checked in Sophocles.

How large a part metrical convenience must have played is shown in the fact that the same letter in the *Iphigenia in Tauris* is referred to as δέλτον, γραφήν, δέλτοις, γραφάς, ἐπιστολάς, γράμματα, τὰγγεγραμμένα, and the palace of Odysseus in the *Odyssey* is designated as δόμος, δόμοι, δῶμα, δώματα, οἶκος, μέγαρον, μέγαρα. In the words just quoted meter must have influenced the choice, but in such words as σκῆπτρα, θρόνοι the plural embraces the larger idea of official powers and the privilege of the royal office, while the instrument itself unassociated with the idea of prerogatives is used in the singular. "If Euripides uses θρόνοι of one ordinary seat, it is not the only instance where with him convention has superseded precedent or logic." The plural often gives a vague, general idea, e. g. Soph. *O. C.* 962, 990, where φόνου of one murder is used to avoid specific reference, the notion of murder is generalized.

The following are given as the chief reasons for the poetic plural: (1) Homeric usage, (2) analogy, (3) poetic value of the plural, e. g. to give vagueness, fulness, or complexity, (4) metrical convenience.

Mr. Jones devotes pp. 104-26 to a discussion of the influence of meter on the choice of the plural, giving an alphabetic list of all the words involved, a comparison with Homeric usage, and detailed statistics for each of the three tragedians. This section far surpasses the work done by Witte and is a most painstaking and valuable contribution.